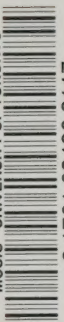


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Gustav Mahler

THE SONG OF THE EARTH

(Das Lied von der Erde)

A Symphony

for Tenor, Contralto (or Baritone)
and Orchestra



Words after old Chinese Poems

English translation by

STEUART WILSON

Vocal Score by

ERWIN STEIN

M
1614
M212L45
1911

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*

INSTRUMENTATION

3 Flutes, Piccolo, 3 Oboes (3rd doubling Cor Anglais), 3 Clarinets in B \flat , Clarinet in E \flat , Bass Clarinet in B \flat , 3 Bassoons (3rd doubling Double Bassoon), 4 Horns in F, 3 Trumpets in F, 3 Trombones, Bass Tuba, 2 Harps, Mandoline, Celesta, Timpani, Glockenspiel, Triangle, Cymbals, Bass Drum, Tambourine Tam-Tam, Strings.

Duration 60 Minutes

*

"The Song of the Earth" was written in 1908, at a significant stage of Mahler's career. In the autumn of 1907 he left the Vienna Imperial Opera, of which he had been Director for ten years, and went to America to direct the New York Philharmonic Orchestra and Metropolitan Opera. In spring, 1908, he returned to Austria and it was at his summer residence in Toblach (S. Tyrol) that he completed "The Song of the Earth." Mahler was then forty-eight; he died three years later and without having had an opportunity of hearing the work which by common consent is considered to be his greatest. The first performance took place in Munich on November 20th, 1911, six months after his death, the conductor being Bruno Walter.

Although it consists of six songs, "The Song of the Earth" is not a song-cycle in the ordinary sense. Mahler gave it the sub-title of "A Symphony," yet few of the traditional features of symphonic form will be found in it. The expression "symphony" is here conceived in a rather broader sense. When writing a symphony the composer usually intends to express a complex idea by complex means; he employs a variety of movements which permit the development of various moods, thus presenting different and contrasting aspects of the one idea. What the basic idea really is is sometimes clearly stated, as in Beethoven's "Pastoral Symphony" or in Berlioz's "Symphonie Fantastique." More often, however, it is left to the imagination of the listener to understand the composer's intention.

The sub-title of Mahler's work "A Symphony" implies that its contrasted sections are to be considered as a unity. The various movements tell of sorrow and beauty, of autumn and youth, of wine and of parting, but they are only different aspects of one idea which Mahler indicates in the title "The Song of the Earth."

*

The present edition (1942) is the first to be published in an English-speaking country, and is in fact preceded only by the original piano reduction (made by Joseph Wöss) issued in Vienna in 1912. The latter contained only the German text. The English translation by Steuart Wilson here included has proved its usefulness in British performances during recent years, and Erwin Stein, in his new piano reduction, has aimed at providing an easier and generally more playable version than the original, without sacrificing anything that is of importance in gaining a knowledge of the work through the medium of the piano.

*

*The work is recorded by Columbia (Gustav Mahler Society Subscription Edition)
(Vienna Philharmonic Orchestra, Conductor Bruno Walter, Kerstin Thorborg, contralto, Charles Kullmann, tenor).*

THE SONG OF THE EARTH

Translations from the German by Stuart Wilson.

1. THE DRINKING SONG OF EARTH'S SORROW

See how it gleams, with golden enticement,
But drink not yet, I'll sing you my song !
I sing of sorrow, but laughter
Within your heart must give answer.
When such sorrow comes,
Dry is the soul, its gardens are withered,
Fading and dead the pleasure of our song.
Life is only twilight, so is death.

Host, I salute you,
Your cellar hides a treasure of gold in its veins,
But I have a treasure of my own.
To strike the lute and to drink the wine-cup,
These are the things that best consort together.
A brimming cup of wine, when hearts beat faint,
Is better than all the kingdoms of the earth.
Life is only twilight, so is death.

The blue of heaven is unchanging,
And unchanging the earth rolls onward
And blossoms in spring.
But thou, O man, how long livest thou ?
Why not one hundred years canst thou take
pleasure
In all the rotten fruit of life's long vanity.

See there ! over there !
In the moonlight, in the churchyard,
Gibbers a ghost with evil in its shape.
It is a monkey ! Hear him,
How his howling sounds strident
In our life's sweet scented morning.

So raise your cups, the time has come, companions,
Empty your golden cups to the heel !
Life is only twilight, so is death.

2. AUTUMN LONELINESS

Grey autumn mists are drifting off the sea
And, touched with frost, the grass stands stiff and brittle
As if some artist hand had scattered powder,
Dusting on every leaf the finest jade.

The scent of summer flowers is forgotten,
A chilly wind blows crackling stalks together.
Soon will the leaves of fading lotus-blossoms
Display upon the pond their golden span.

I, too, feel weary. See my flick'ring light
Burns low and lower, it is time to go to sleep.
I come to you, truest house of quiet,
O give me sleep, for I have need of rest.

My tears flow on in lonely desolation.
The autumn seems in my heart to be eternal.
O love's warm sunshine, have you gone for ever
And will my burning tears be never dried ?

DAS LIED VON DER ERDE

Aus dem Chinesischen übertragen von Hans Bethge.

1. DAS TRINKLIED VOM JAMMER DER ERDE

Schon winkt der Wein im gold'nen Pokale,
Doch trinkt noch nicht, erst sing' ich euch ein Lied !
Das Lied vom Kummer
Soll auflachend in die Seele euch klingen.
Wenn der Kummer naht,
Liegen wüst die Gärten der Seele,
Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses !
Dein Keller birgt die Fülle des goldenen Weins !
Hier, diese Laute nenn' ich mein !
Die Laute schlagen und die Gläser leeren,
Das sind die Dinge, die zusammen passen.
Ein voller Becher Weins zur rechten Zeit
Ist mehr wert, als alle Reiche dieser Erde !
* Dunkel ist das Leben, ist der Tod.

Das Firmament blaut ewig und die Erde
Wird lange fest steh'n und aufblühn im Lenz.
Du aber, Mensch, wie lang lebst denn du ?
Nicht hundert Jahre darfst du dich ergötzen
An all dem morschen Tande dieser Erde !

Seht dort hinab ! Im Mondschein auf den Gräbern
Hockt eine wild-gespenstische Gestalt—
Ein Aff' ist's ! Hört ihr, wie sein Heulen
Hinausgellt in den süßen Duft des Lebens !

Jetzt nehmt den Wein ! Jetzt ist es Zeit, Genossen !
Leert eure gold'nen Becher zu Grund !
* Dunkel ist das Leben, ist der Tod !

2. DER EINSAME IM HERBST

Herbstnebel wallen bläulich überm See ;
Vom Reif bezogen stehen alle Gräser ;
Man meint, ein Künstler habe Staub von Jade
Über die feinen Blüten ausgestreut.

Der süsse Duft der Blumen ist verflogen ;
Ein kalter Wind beugt ihre Stengel nieder.
Bald werden die verwelkten, gold'nen Blätter
Der Lotosblüten auf dem Wasser zieh'n.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern, es gemahnt mich an den Schlaf.

Ich komm' zu dir, traute Ruhestätte !
Ja, gib mir Ruh', ich hab' Erquickung not !

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt zu lange.
Sonne der Liebe willst du nie mehr scheinen,
Um meine bitteren Tränen mild aufzutrocknen ?

3. YOUTH

In the water, on a little island
All of green and egg-shell china,
Stands a dainty summer-house.

Like the tiger's back a-curving
Springs the arch of jade to cross it,
To this summer-house of dreamland.

In the parlour friends are sitting,
Clad in silk, and drinking, chatting,
Writing endless little verses.

How their silken sleeves are slipping,
How their silken caps sit perching
On those jolly heads a-wagging!

In the tiny, tiny pattern's
Quiet, quiet pool of water
See the world reflected lies
In mirror marvellous.

All those friends are topsy-turvy
In that world of egg-shell china,
In that dainty summer-house.

Like a sickle moon the bridge is,
Upside down its arches; while the friends
In silk and satin
Drink and chatter.

4. BEAUTY

See the maidens picking flowers,
Picking lotus flowers by the grassy river banks.
In the bushes and leaves they hide themselves,
Gathering flowers,
Gathering flowers in their laps
And calling one to the other in teasing fun.

See the sunshine weaves a web around them,
Mirrors all their laughing grace in water.
Sunshine mirrors all their slender beauty,
Mirrors their sweet eyes in water,
And the winds of spring with soft caresses
Waft on high their flowing silken sleeves,
Bear the magic of their pleasing odour through the
air.

O, see, a company of lovely lads
Comes riding along the bank on prancing horses,
Shining far off like the sun at noonday;
See, through the leafy lanes of silvery willows
Trots that gallant young company!

The horse of one of them delighted
Wheels and neighs, curvetting round;
Over all the flowers trample heavy hoof-beats,
As they bruise in sudden storm
The tender hidden blossoms.
How their manes toss in tangled riot,
Breathing fire from steaming nostrils.

See the sunshine weaves a web around them,
Mirrors all their laughing grace in water.
And the fairest of those lovely maidens
Sends a parting glance of longing love
(For her proud demeanour is all pretending).
In the sparkle of her lustrous glances,
In the darkness of her flushing cheeks,
That stabbing pain of love's awakening vibrates still.

3. VON DER JUGEND

Mitten in dem kleinen Teiche
Steht ein Pavillon aus grünem
Und aus weissem Porzellan.

Wie der Rücken eines Tigers
Wölbt die Brücke sich aus Jade
Zu dem Pavillon hinüber.

In dem Häuschen sitzen Freunde,
Schön gekleidet, trinken, plaudern,
Manche schreiben Verse nieder.

Ihre seidnen Ärmel gleiten
Rückwärts, ihre seidnen Mützen
Hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
Wunderlich im Spiegelbilde.

Alles auf dem Kopfe stehend
In dem Pavillon aus grünem
Und aus weissem Porzellan;

Wie ein Halbmond steht die Brücke,
Umgekehrt der Bogen. Freunde,
Schön gekleidet, trinken, plaudern.

4. VON DER SCHÖNHEIT

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande.
Zwischen Büschen und Blättern sitzen sie,
Sammeln Blüten in den Schoss and rufen
Sich einander Neckereien zu.

Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Sonne spiegelt ihre schlanken Glieder,
Ihre süßen Augen wider,
Und der Zephir hebt mit Schmeichelkosen
Das Gewebe ihrer Ärmel auf,
Führt den Zauber
Ihrer Wohlgerüche durch die Luft.

O sieh, was tummeln sich für schöne Knaben
Dort an dem Uferrand auf mut'gen Rossen,
Weithin glänzend wie die Sonnenstrahlen;
Schon zwischen dem Geäst der grünen Weiden
Trabt das jungfrische Volk einher!

Das Ross des einen wiehert fröhlich auf
Und scheut und saust dahin,
Über Blumen, Gräser wanken hin die Hufe,
Sie zerstampfen jäh im Sturm die hingesunk'nen
Blüten.

Hei! Wie flattern im Taumel seine Mähnen,
Dampfen heiss die Nüstern!

Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Und die schönste von den Jungfrau'n sendet
Lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln ihrer grossen Augen,
In dem Dunkel ihres heissen Blicks
Schwingt klagend noch die Erregung ihres
Herzens nach.

5. WINE IN SPRING

Since life is nothing but a dream
 Why toil and sweat away ?
 I drink until my belly's full
 And laugh the livelong day !
 And when there's no more room inside,
 I've drunk so hard and deep,
 I roll along to home and bed
 And sleep a lovely sleep !
 What's that I hear that wakes me ? Hark !
 A bird sings in the blue.
 I'll ask him if the spring has come.
 (My dream, has it come true ?)
 The twitters answer " Yes, it's here !"
 The spring is here as fresh as anything !
 I look and look and listen hard,
 The birds all laugh and sing.
 I fill myself another glass
 And drink with deep content,
 And sing until the moon lights up
 The darkling firmament.
 When I'm too tired to sing my songs
 I'll sleep, forgetting pain,
 For what's the silly spring to me ?
 Let me get drunk again !

6. THE FAREWELL

The sun is setting out beyond the mountains
 And evening peace comes down in every valley
 And shadows lengthen, bringing cool relief.
 O see, like some tall ship of silver sails
 The moon upon her course, through heaven's blue sea.
 I feel the stirring of some soft south-wind
 Behind the darkling pine-wood.
 The stream sings as it wanders through the twilight,
 As evening waxes the flowers grow pale.
 The earth breathes gently, full of peace and sleep,
 All our longings sleep at last.
 Mankind, grown weary, turns homeward,
 That in sleep, forgotten joy and youth it may
 recapture.
 The birds with open eye roost in the branches.
 The world now sleeps.
 The air is cool within the pine-wood's shadow.
 Here will I stand and tarry for my friend.
 I wait for him to bid the last farewell.
 O how I long, my friend, once more to see thee,
 To share the heavenly beauty of this evening.
 Where art thou ? I have been long alone.
 I wander up and down and make my music
 O'er pathways that are paved with tender grasses.
 O Beauty, O life of endless loving.
 Wild delirious world.
 He lighted down and proffered him the cup,
 The parting cup.
 He asked him whither he was faring
 And questioned why, why it must needs be so.
 He spoke, and his voice was veiled :
 O my friend, while I was in this world
 My lot was hard.
 Where do I go ? I go, I wander in the mountains,
 I seek but rest, rest for my lonely heart.
 I journey to my homeland, to my haven.
 I shall no longer seek the far horizon.
 My heart is still and waits for its deliverance.
 The lovely earth, all, everywhere,
 Revives in spring and blooms anew,
 All, everywhere and ever, ever,
 Shines the blue horizon,
 Ever . . . ever . . .

5. DER TRUNKENE IM FRÜHLING

Wenn nur ein Traum das Leben ist,
 Warum denn Müh und Plag' ! ?
 Ich trinke, bis ich nicht mehr kann,
 Den ganzen, lieben Tag !
 Und wenn ich nicht mehr trinken kann,
 Weil Kehl' und Seele voll,
 So tauml' ich bis zu meiner Tür
 Und schlafe wundervoll !
 Was hör ich beim Erwachen ? Horch !
 Ein Vogel singt im Baum.
 Ich frag' ihn ob schon Frühling sei,
 Mir ist als wie im Traum.
 Der Vogel zwitschert : Ja !
 Der Lenz ist da, sei kommen über Nacht !
 Aus tiefstem Schauen lauscht' ich auf,
 Der Vogel singt und lacht !
 Ich fülle mir den Becher neu
 Und leer' ihn bis zum Grund
 Und singe, bis der Mond erglänzt
 Am schwarzen Firmament !
 Und wenn ich nicht mehr singen kann,
 So schlaf' ich wieder ein,
 Was geht mich denn der Frühling an ! ?
 Lasst mich betrunken sein !

6. DER ABSCHIED

Die Sonne scheidet hinter dem Gebirge.
 In alle Täler steigt der Abend nieder
 Mit seinen Schatten, die voll Kühlung sind.
 O sieh ! Wie eine Silberbarke schwebt
 Der Mond am blauen Himmelssee herauf.
 Ich spüre eines feinen Windes Weh'n
 Hinter den dunklen Fichten !
 Der Bach singt voller Wohllaut durch das Dunkel.
 Die Blumen blassen im Dämmerchein.
 Die Erde atmet voll von Ruh' und Schaf,
 Alle Sehnsucht will nun träumen.
 Die müden Menschen geh'n heimwärts,
 Um im Schlaf vergess'nes Glück
 Und Jugend neu zu lernen !
 Die Vögel hocken still in ihren Zweigen.
 Die Welt schläft ein !
 Es wehet kühl im Schatten meiner Fichten.
 Ich stehe hier und harre meines Freundes ;
 Ich harre sein zum letzten Lebewohl.
 Ich sehne mich, o Freund, an deiner Seite
 Die Schönheit dieses Abends zu genießen.
 Wo bleibst du ! Du lässt mich lang allein !
 Ich wandle auf und nieder mit meiner Laute
 Auf Wegen, die vom weichen Grase schwellen.
 O Schönheit ! O ewigen Liebens—Lebens—trunk'ne
 Welt !
 Er stieg vom Pferd und reichte ihm den Trunk
 Des Abschieds dar.
 Er fragte ihn, wohin er führe
 Und auch warum es müsste sein.
 Er sprach, seine Stimme war umflort : Du, mein Freund,
 Mir war auf dieser Welt das Glück nicht hold !
 Wohin ich geh' ? Ich geh', ich wand're in die Berge.
 Ich suche Ruhe für mein einsam Herz.
 Ich wandle nach der Heimat, meiner Stätte.
 Ich werde niemals in die Ferne schweifen.
 Still ist mein Herz und harret seiner Stunde !
 Die liebe Erde allüberall
 Blüht auf im Lenz und grünt aufs neu !
 Allüberall und ewig blauen licht die Fernen !
 Ewig . . . ewig . . .

THE SONG OF THE EARTH

DAS LIED VON DER ERDE

1. The Drinking Song of Earth's Sorrow

1. Das Trinklied vom Jammer der Erde

GUSTAV MAHLER

Allegro pesante (one in a bar - not quick)

TENOR

PIANO

ff

sf

ff

[1]

[2] *rit. - - - a tempo*
with vigour

See how it gleams, with gold - - - en en-
Schon winkt der Wein im gold' - - - nen Po-

3

tice - - - ment,
- a - - - le,

rit. - - - a tempo sostenuto

but drink not yet, I'll
doch trinkt noch nicht, erst

rit. - - - 4 Tempo I

sing you my song!
sing, ich euch ein Lied!

5

(still emphatic)
I sing of sor - - - row, but
Das Lied vom Kum - - - mer soll

laugh-ter with-in your heart must give
auf - la-chend in die See - - - - - le euch

6 *Più sostenuto*
an - - - swer. *dim.*
klin - - - gen.

7 *sempre l'istesso tempo*
dim. *pp*

dark tone, tender **8** *passionate, but tender*
When — such sor - row comes, Dry is the soul,
Wenn — der Kum - mer naht, lie - - gen wüst

its gar - dens are with - ered, fa - ding -
 die Gär - ten der See - le, welkt hin -

9 *(p)* *ritenuto* -

and dead the pleas - ure of our song. -
 und stirbt die Freu - de, der Ge - sang. -

pp espr.

10 *Tranquillo molto espr.*

p *(p)*

II *Molto tranquillo sostenuto*

p

Life is on - - ly twi - -
 Dun - - kel ist das Le - -

espr.

[12]

rit.

Tempo I subito

light so is death.
ben, ist der Tod.

(pp) gliss. *ff*

[13]

ff

[14]

sf *ff*

ff

Host, I sa - lute
Herr die - ses Hau -

ff *sf*

rit.

(sempre *ff*)

you! Your cel - - lar hides
- ses! Dein Kel - - ler birgt

rinf. *sfp*

[16] a tempo

a trea - - - - - sure of gold
die Füll - - - - - le des gol - - - - -

f *p* *f*

[17]

in its veinst! But
- de - - - - - nen Weins!

pp *ff*

I have a trea - sure of my own,
Hier, die - - - se Lau - te nenn' ich mein!

fp *f*

18

espressivo

To strike the
Die Lau - - - te

dim. *p* *p dolce*

lute and to drink the wine cup,
schla - gen und die Glä - - - ser lee - - ren,

19

these are the things that best con - sort to -
das sind die Din - - ge, die zu - sam - - men -

- ge - - - ther.
- pas - - - sen.

dim.

20

(p) *ardent*

A brim-ming cup of wine,
 Ein vol-ler Be-cher Weins

pp

21

when hearts beat faint
 zur rech-ten Zeit

is bet-ter, is
 ist mehr wert, ist

espr.

22

bet-ter, is bet-ter than all the
 mehr wert, ist mehr wert als al-le

pp

king-doms of the earth.
 Rei-che die-ser Er-de!

rit.

23

a tempo, molto tranquillo

Measure 22: Piano introduction with a triplet in the bass. Measure 23: Vocal line and piano accompaniment. Dynamics: *f*, *p*.

Measure 24: Vocal line and piano accompaniment. Lyrics: Life is on ly. Dynamics: *p*. Measure 25: Vocal line and piano accompaniment. Lyrics: Dun - - kel ist das. Dynamics: *pp*.

24

Measure 26: Vocal line and piano accompaniment. Lyrics: twi - - light so is death!. Dynamics: *molto espr.*. Measure 27: Vocal line and piano accompaniment. Lyrics: Le - - ben, ist der Tod!. Dynamics: *pp espr.*

Measure 28: Piano accompaniment with a triplet. Measure 29: Piano accompaniment. Dynamics: *pp*.

rit.

25

a tempo

Measure 30: Piano accompaniment with a triplet. Measure 31: Piano accompaniment. Dynamics: *pp*, *sf*, *pp*.

26

Musical score for measures 24-25. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score is written for two staves. Measure 24 features a piano (*pp*) introduction in the right hand and a forte (*sf*) introduction in the left hand. Measure 25 is marked *cantabile* and *pp*.

Musical score for measures 26-27. Measure 26 continues the *cantabile* and *pp* mood. Measure 27 features a forte (*f*) introduction in the left hand and a fortissimo (*ff*) introduction in the right hand.

Musical score for measures 28-29. Measure 28 features a forte (*f*) introduction in the left hand and a fortissimo (*sf*) introduction in the right hand. Measure 29 features a piano (*p*) introduction in the left hand and a fortissimo (*sf*) introduction in the right hand.

Musical score for measures 30-31. Measure 30 features a piano (*p*) introduction in the left hand and a fortissimo (*sf*) introduction in the right hand. Measure 31 features a piano (*p*) introduction in the left hand and a fortissimo (*sf*) introduction in the right hand.

Musical score for measures 32-33. Measure 32 features a piano (*p*) introduction in the left hand and a fortissimo (*sf*) introduction in the right hand. Measure 33 features a piano (*p*) introduction in the left hand and a fortissimo (*sf*) introduction in the right hand.

f *ff*

p *ff* *pp* *sf*

p *ma appassionato*

31

The blue of heaven is un - chang - ing, and un -
 Das Fir - ma - ment blaut e - wig, und die

sfpp *sfpp*

32

- chang - ing the earth rolls on - wards,
 Er - de wird lan - ge fest steh'n

molto espr. *sempre pp*

and und blos auf - soms blüh'n in im spring. Lenz.

p

pp

The first system of the musical score for 'The Swan Song' is written for piano. It consists of two staves, treble and bass, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody in the treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The bass staff begins with a half note G3, followed by a quarter note A3, and then a half note B-flat3. The piece is marked with a forte dynamic (f) and a tempo of 'Andante'.

34

sfp

f

Appassionato

(f) appassionato

But thou, o man, how
Du a - ber, Mensch, wie

fp *p* *p*

35

long li - vest thou?
lang lebst - denn du?

cresc. molto *ff* *sf* *f*

tr *tr*

36

Why not one hun - dred
Nicht hun - dert Jah - re

p *mf* *p*

7

37

years canst thou take plea - sure in
darfst du dich er - göt - zen an

mf

7

all the rot - ten fruit of life's long
all dem mor - schen Tan - de die - ser

sf *sempre ff*

cresc. *ff* *cresc.*

7 8

38

van i - ty!
Er - del!

ff *ff* *ff*

8 9

39

ff

See there! er there!
Seht dort ein - ab!

ff

sf

40

sempre ff

In the moon - - light,
Im Mond - - schein

ff

41

in the church - yard, gib - bers a
auf den Grü - bern hockt ei - ne

sempre ff

sf

ghost with e - vil in its shape.
wild ge - spen - sti - sche Ge - stalt.

sf

sf

42

It is a mon - - -
 Ein Aff'

43

- key!
 ist's!

Hear him, how his howl - ing
 Hört ihr, wie sein Heu - len

sounds stri - dent in our life's - sweet scent - ed
 hin - aus - gelit in den süs - sen Duft - des

44

morn - - - - - ing.
 Le - - - - - bens!

rit.

45

a tempo

21

So raise your cups, the
Jetzt nehmt den Wein! Jetzt

sf *mf* *f* *p*

time has come, com - pa - nions,
ist es Zeit, Ge - nos - sen!

mf *dim.*

46

sostenuto

emp - ty your gold - - - en
Leert eu - re gold' - - - nen

espr. *p* *espr.*

rit.

a tempo (steady)

cups to the heel!
Be - - - cher zu Grund!

dim. *pp*

47

Life is on - - ly
Dun - kel ist das

espr.

twi - light so is
Le - ben, ist der

rit.

p *ff*

48

Tempo I

death!
Tod!

49

ff *ff*

4

2. Autumn Loneliness

2. Der Einsame im Herbst

Slightly dragging- as if tired

CONTRALTO

PIANO

*molto espr.**pp sempre*

p

pp

l.h.

pp

p espr.

sf

Un poco sostenuto

pp

Grey au-tumn mists are drift - ing off the sea
Herbst-ne - bel wal len blä u - lich ü - berm See;

ppp

p molto espr.

sf

sf

sfp

> molto espr.

Con moto

brit - tle
Grä - ser;

*p**p molto espr.*

5

*con calore**as
man*

Tempo I. subito (slightly dragging)

pp subito

if some art - ist hand had scat - tered pow - der,
meint, ein Künst - ler ha - be Staub von Ja - de

pp

6

steady

dust - ing on ev - ery leaf the fi - nest jade.
ü - ber die fei - nen Blü - ten aus - ge - streut.

sfp

7 *pp sostenuto* (shuddering)

The scent of summer flow-ers is for-got-ten, a chil-ly
 Der süs-se Duft der blu-men ist ver-flo-gen; ein kal-ter

8

wind blows crackling stalks to geth-er.
 Wind beugt ih-re Sten-gel nie-der.

Con moto

First system of musical notation, featuring piano and vocal staves. The piano part includes triplets and a dynamic shift from *f* to *p*. The vocal part has a melodic line with a fermata.

[9] Tempo I. subito (*hesitating*)*with tender expression*

Second system of musical notation, starting with a vocal line and followed by piano accompaniment. The piano part has a *dolce* marking.

soon will the leaves of fa - ding lo - tus
 Bald wer-den die ver - welk - - ten, gold' - nen

Third system of musical notation, featuring piano and vocal staves. The piano part has a *pp* marking and an *espr.* marking.

blos - soms display up on the pond their gold - en
 Blät - ter der Lo-tos - blü-ten auf dem Was - ser

Tenderly - pressing on

[10]

Fourth system of musical notation, featuring piano and vocal staves. The piano part has a *dolce appassionato* marking and a *p* marking.

span.
 zieh'n.

First system of musical notation for piano. The treble staff features a melodic line with slurs and accents, marked with *f* and *ff*. The bass staff provides harmonic support with chords and moving lines, marked with *f* at the end.

Second system of musical notation. The treble staff begins with a *pp* dynamic and is followed by four measures marked *sfpp*. The word *ritardando* is written above the staff. The bass staff contains triplet patterns throughout the system.

Third system of musical notation. It begins with a double bar line and the marking **Tempo I**. The treble staff has the marking *p senza espressione* and *steady*. The lyrics "I too feel weary. / Mein Herz ist müde." are written below the staff. The piano accompaniment includes *pp*, *sfpp*, and *pp* dynamics, with triplet patterns in the bass staff.

Fourth system of musical notation. The treble staff starts with a *pp* dynamic. The lyrics "See my flickering / Mei-ne klei-ne" are written below. The piano accompaniment includes a *l.h.* (left hand) marking, *p* dynamic, and *ppp* dynamic, with triplet patterns in the bass staff.

12

light burns low and low-er, it is time to go to
 Lam - pe er - losch mit Kni - stern, es ge - mahnt mich an den

espr.

p

pp

sleep.
 Schlaf.

pp

13

deeply felt

I come to you, tru-est house of
 Ich komm'zu dir, trau-te Ru-he

pp

molto espr.

Do not drag

qui et. O give me sleep for I have
 - stüt tel' Ja, gib mir Ruh ich haß Er-

14

need of rest!
- quik - kung not! > > rit.

15

Tempo I

pp
p

espr.

16

p
My tears flow
Ich wei - - - ne

sf
molto espr.

on In lone - ly des -
viel in mei - nen Ein -

o - la - - tion.
sam - kei - ten.

mf
dim.
p.

17

Con moto

with great emotion, passionate

pp
morendo
pp

The au - tumn seems in - my
Der Herbst in mei - nem

heart to be e - ter-nal.
Her - zen währt zu lan-ge.

molto cresc.
ff

18

18 With passionate exaltation

f

O love's warm sun
Son - ne der Lie

pespr.

cresc. molto

molto appassionato

- shine, have you gone for
- be, willst du nie mehr

sf

f

ev - er! and will my burn - ing
schei - nen, um mei - ne bit - tern

f

sf

pressing on.

19 Tempo I. subito
p senza espressione

tears
Trä - nen

be nev-er
mild auf-zu-

f

p

dim.

sf

pp

dried? —
- trock - nen?

pp

molto espr.

mf *p*

pp *sf*

rit.

pp *dim.*

20

3. Youth

3. Von der Jugend

Buoyant

TENOR

PIANO *p*

1

2

In the wa-ter, on a lit - tle is - land
Mit - ten in - dem klei - nen Tei - che

all of green and egg-shell chi - na, stands a - dain - ty - sum-mer house.
steht ein Pa - vil - lon aus grü - nem und aus weis - sem Por - zel - lan.

3

Like the ti - ger's back a - curv - ing
Wie der Rück - ken ei - nes Ti - gers

springs the - arch of jade to cross it, to this
wölbt die Brück - ke sich aus Ja - de zu dem

4

sum - mer-house of dream - land.
Pa - vil - lon hin - ü - ber.

5

6

In the par - lour friends are sit - ting, clad in silk, and
 In dem Häus - chen sit - zen Freun - de, schön ge - klei - det,

dolce espressivo

drink - ing, chat - ting, writ - ing end - less lit - tle
 trin - ken, plau - dern, man - che schrei - ben Ver - se

7

ver - ses.
 nie - der.

8

How their silk - en sleeves are slip - ping, how their silk - en
 Ih - re seid - nen Är - mel glei - ten rück - wärts, ih - re

caps sit perch - ing on those jol - ly heads a -
 seid - nen Müt - zen hok - ken lu - stig tief im

espr.

9

- wag - ging!
 Nak - ken.
8va

sfp

mf

p

espr.

10 Più tranquillo

(pp)

In the ti - ny, ti - ny pat - terns
Auf des klei - nen, klei - nen Tei - ches

pp espr. *mf*

qui - et, qui - et pool of wa - ter
stil - ler, stil - ler Was - ser flä - che

pp *pp* *p*

11 Lento

poco rit.

see the world re - flect - ed lies in mir - ror
zeigt sich al - les wun - der - lich im Spie - gel

cresc. *f*

rit. molto

[12] Tempo (un poco moderato)

mar - - vel - lous.
- bil - - - de.

*p subito**sfp**pp*

rit.

[13] a tempo (moderato)

pp espress. molto

rit.

molto rit.

*p**pp**ppp*

[14] Tempo I subito

*p**sf*

All those friends are top - sy tur - vy in that world of
Al - les auf dem Kop - fe ste - hend in dem Pav - vil -

*pp**tr**mf*

egg - shell chi - na, in that dain - ty sum - mer - house.
 - lon aus grü - nem und aus weis - sem Por - zel - lan;

[15]

Like a sick - le moon the bridge is, up - side down its
 wie ein Halb-mond steht die Brük - ke, um - ge - kehrt der

[16]

arch - es; while the friends in silk and sat - in
 Bo - gen. Freun - de, schön ge klei - det,

drink and chat ter.
 trin - ken, plau - dern.
 Sva

4. Beauty

4. Von der Schönheit

Comodo. Dolcissimo

CONTRALTO

PIANO

1 rit. a tempo Con moto

See the maid - ens pick - ing flow - ers, pick - ing lo - tus flow - ers
 Jun - ge Mäd - chen pflük - ken Blu - men, pflük - ken Lo - tos - blu - men

2

by the grass - y riv - er banks. In the
 an dem U - fer - ran - de. Zwischen

Più tranquillo

bush - es — and leaves — they — hide themselves, gath'ring flow - ers, gath'ring
 Bü - schen und Blät - tern — sit - zen sie, sammeln Blü - ten, sammeln

flow - ers in their lap — and — call - ing — one to the oth - er in
 Blü - ten in den Schoss und — ru - fen — sich ein — an - der Nek - ke -
sva *tr*

teas - ing fun.
 - rei - en zu.
 See the Gold' - ne

sun - shine weaves a web a - round them, mir - rors all their laugh - ing grace in —
 Son - ne webt um die Ge - stal - ten, spie - gelt sie im blan - ken Was - ser

rit.

5

a tempo (più tranquillo)

wa - ter.
wi - der,

Sun - shine mir - rors all their
Son ne spieg - elt ih - re

slen - der beau - ty, mir - rors their sweet eyes in wa - ter,
schlan - ken Glie - der, ih - re süs - sen Au - gen wi - der,

and the winds of spring with soft car - ess - es
und der Ze - phir hebt mit Schmei - chel - ko - sen

waft on high their flow - ing sil - ken sleeves,
 das Ge - we - be ih - rer Är - mel auf,

bear the mag - ic of their pleas - ing o - dours through the
 führt den Zau - ber ih - rer Wohl - ge - rü - che durch die

8va

p

7

air.
Luft.

pp

Poco a poco più animato

sf

p

ff

dim. *mf* *ff* dim.

9

mf *f* *ff*

9

8 *sva* Più mosso subito

fff dim. *ff* dim. *p* *f* *ff*

alla marcia *sf* *sf* *sf*

9 *sf* *mf* *mf* *f* *f*

10 Ancora più vivo

O see, a com-pa-ny of
O sieh, was tummeln sich für

f *p subito*

love - ly lads comes rid - ing a - long the bank on
schö - ne Kna - ben dort an dem U - fer - rand auf

f

pranc - ing hors - es, shin - ing far off like the sun at noon - day;
mut' - gen Ros - sen, weit - hin glän-zend wie die Son - nen-strah - len;

mf *p* *mf*

see, through the leaf-y lanes of sil - very wil - lows trots that gal - lant young
schon zwischen dem Ge - äst der grü - nen Wei - den trabt das jung - fri - sche

mf *mf* *mf* *f*

sempre più mosso

com - pa - ny.
Volk ein - her!

mf *f*

12 Allegro

ff *sf*

13

sf *ff*

The musical score is written for a voice and piano. The top system shows a vocal line with lyrics 'com - pa - ny. Volk ein - her!' and a piano accompaniment starting with a mezzo-forte (*mf*) dynamic. The piano part features a complex texture with many beamed sixteenth and thirty-second notes. The second system begins with a double bar line and a box containing the number '12', followed by the tempo marking 'Allegro'. The piano part continues with a fortissimo (*ff*) dynamic. The third system continues the piano part with a sforzando (*sf*) dynamic. The fourth system begins with a box containing the number '13' and continues the piano part. The fifth system concludes the piano part with a fortissimo (*ff*) dynamic and a wavy line indicating a tremolo or sustained vibration.

sempre mosso

f

The
Das

ff *sf*

14

horse of one of them de - light - ed, wheels and neighs, cur - vet - ting
Röss des ei - nen wie - hert fröh - lich auf und scheut und saust da -

p

round o - ver all the flow - ers tram - ple hea - vy hoof - beats, as they
- hin, ü - ber Blu - men, Grä - ser wan - ken hin die Hu - fe, sie zer -

ff *p* *f*

15

sempre più accelerando

brui - se in sud - den storm the ten - der hid - den blos - soms. How their
stamp - fen jäh im Sturm die hin - ge - sunk' - nen Blü - ten, hei! wie

manes toss in tan-gled ri - ot, breath-ing fire from steam-ing nos-trils.
 flat - tern im Tau-mel sei - ne Mäh - nen, damp-fen heiss die Nü-ster!

cresc. molto

16 Tempo I subito (Andante)

See, the sun - shine weaves a web a -
 Gold' - ne Son - ne webt um die Ge -

pp *tr*

- round them, mir-rors all their laugh - ing grace in - wa - ter.
 stal - ten, spiegelt sie im blan - ken Was - ser - wi - der.

tr *V*

espr. *morendo* *pp* *tr*

And the fair - est of those
Und die schön - ste von den

ppp

love - ly maid - ens
Jung - frau'n sen - det

sends a part - ing glance of
lan - ge Blik - ke ihm der

pp *dolciss.*

18

long - - - ing
Sehn - - - sucht love nach.

(for her
Ih - re

tr *tr*

proud de - mean - our
stol - ze Hal - tung

is - all pre -
ist - nur Ver -

19 Molto tranquillo

- tend - - - - ing). In the
stel - - - - lung. In dem

pp sempre

p

spark - le of her lustrous glan-ces, in the dark-ness of her
Fun - keln ih - rer gros-sen Au - gen, in dem Dun - kel ih - res

20

flush - ing cheeks, that stab - bing pain of love's a-wak-'ning
heis - sen Blicke schwingt kla - gend noch die Er - re-gung ih - res

8va

tr

vi - brates still.
Her - zens nach.

21

pp

mp

p

espr.

pp

mf

sf

l.h. p

22

sfp

sf

sf

sf

morendo

pp

ppp

5. Wine in Spring

5. Der Trunkene im Frühling

Allegro (bold, but not too quick)

TENOR

PIANO

First system of the musical score. The Tenor part is on a single staff. The Piano accompaniment is on two staves. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The piano part features fortissimo (fp) markings and triplets.

Second system of the musical score. The Tenor part includes the lyrics: "Since life is no - thing but a / Wenn nur ein Traum das Le - ben". The piano part includes the lyrics: "Since life is no - thing but a / Wenn nur ein Traum das Le - ben". The tempo changes to "a tempo" and "pesante". The piano part includes piano (p) and mezzo-forte (mf) markings.

Third system of the musical score. The Tenor part includes the lyrics: "dream ist, / why toil and sweat / war - um denn Müh' a - und". The piano part includes the lyrics: "dream ist, / why toil and sweat / war - um denn Müh' a - und". The tempo changes to "cresc.". The piano part includes piano (p) and mezzo-forte (mf) markings.

Fourth system of the musical score. The Tenor part includes the lyrics: "- way? / Plag'!? / I Ich". The piano part includes the lyrics: "- way? / Plag'!? / I Ich". The tempo changes to "f" and "p". The piano part includes fortissimo (f) and piano (p) markings.

rit.

drink un - til my bel - ly's full and laugh the live - long
 trin - ke, bis ich nicht mehr kann, den gan - zen lie - ben

fp cresc. p f

2 a tempo

day!
 Tag!

And
 Und

fp f p

a tempo

3

when there's no more room in - side,
 wenn ich nicht mehr trin - ken kann,

sf mf p

ff

I've drunk so hard and deep,
 weil Kehl' und See - le voll

cresc. f p

f *p* *f* *p* *f*

so

4

roll a - long to home and bed and sleep a love - ly
tauml' ich bis zu mei - ner Tür und schla - fe wun - der -

rit.

fp *cresc.* *cresc. molto*

a tempo

5 Più tranquillo

sleep.
voll!

f *dim.* *p*

dolce

What's that I hear that wakes
Was hör' ich beim Er - wa -

pp ancora più tranquillo

me? - chen? Hark! Horch! A bird sings in the
Ein Vo - gel singt im

p

6 *ritenuto* *rit. (meditatively) Lento*

blue. Baum. I'll ask him if the
Ich frag' ihn, ob schon

pespr. *dim.*

(hesitating) *pp*

spring has come. (My dream, my
Früh - ling sei, mir ist, mir

espr. *pp*

7 *rit.* *(ppp) Tempo I subito*

dream, has it come true?)
ist als wie im Traum.

l.h. *dim. r.h.* *p* *tr*

(dolce)

The twit - ters ans - wer
Der Vo - gel zwi - schert:

sf *sf* *p* *sf*

yes, Ja! yes, Ja! it's Der

cresc.

8 *pp*

here! Lenz, The der

f *p* *espr.*

Spring is here as fresh as a - ny - thing!
Lenz ist da, sei kom - men in - ber Nacht!

espr. *tr* *tr* *tr* *8* *pp*

increasing 11 *molto rit.* *ff*

sing un-til the moon lights up the dark-ling firm a
 sin - ge, bis der Mond er-glänzt am schwarzen Fir - ma

f *sf* *ff*

8 *tr* 6

a tempo

- ment.
 - ment!

8 3 7 7 7 7 7 7

f

12 *sf*

When I'm too tired to sing my songs,
 Und wenn ich nicht mehr sin - gen kann,

f *p* *p*

sf

[13]

(f)

when I'm too tired to
und wenn ich nicht mehr

sing my songs I'll sleep, for - get - ting pain,
sin - - gen kann, so schlaf' ich wie - der ein.

for what's the sil - ly spring to me? Let me get drunk a -
Was geht mich denn der Früh - ling an!? Last mich be - trun - ken

[14] Allegro

- gain!
sein!

6. The Farewell

6. Der Abschied

Grave

CONTRALTO

PIANO

The first system of the musical score for 'The Song of the Lark' is shown. It consists of a treble and a bass staff. The treble staff begins with a forte (*sf*) dynamic and a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegretto' and the mood is 'espr.' (expressive).

2 *veloce*

f

The musical score is for a piece titled "The Rose Tree". It is in 2/4 time, indicated by the "2" in a box. The tempo is marked "veloce" (fast). The key signature has two flats (B-flat and E-flat). The score is written for piano, with a treble and bass staff. The first staff (treble) begins with a forte dynamic marking "f". The melody is characterized by rapid sixteenth-note passages. The second staff (bass) provides a harmonic accompaniment with chords and single notes. The piece consists of two measures shown, with a repeat sign at the end of the second measure.

Steady ~~X~~
parlando, senza espressione
sempre p

The sun is
 Die Son-ne

3

set - ting out be - yond the moun - tains and eve - ning
 schei - det hin - ter dem Ge - bir ge. In al - le

pp

peace comes down in ev - 'ry val - ley
 Tä - ler steigt der A - bend nie - der

sempre pp

and sha - dows leng - - then, bring - ing cool re -
 mit sei - nen Schat - - ten, die voll Küh - lung

pp

- lief.
 sind.

3

morendo

4 Tempo I

p *tr* *tr*

sfz

(p) dolce

O see,
O sieh!

espr.

like some tall ship of sil - ver sails the
 wie ei - ne Sil - ber - bar - ke schwebt der

cresc.

moon up - on her course through heaven's blue
 Mond am blau - en Him - mels - see her -

poco accel.

sea.
 - auf.

f *espr.* *sf*

(pp) a tempo

I feel the stir - ring of some soft south
 Ich spü - re ei - nes fei - nen Win - des

wind be-hind the dark - - - ling
 Weh'n hin-ter den dunk - - - len

pine - - - - - wood.
Fich - - - - - ten!

lunga

sf *p* *mf* *p* *pp*

7 Molto moderato (♩ = ♩)

dolce

p *sf* *p* *sf* *p*

8

sf

9

pp

pp tenderly *sempre pp*

The stream sings as it wanders through the
 Der Bach singt vol - ler Wohl - laut durch das

10

twi - - light, as 'eve-ning wax - es the flowers grow
 Dun - - kel. Die Blu-men blas - sen im Däm - mer -

11

pale. - schei - un poco più mosso

pressing on *sf*

12

sf

Pesante

cresc.

r.h.

l.h.

f

poco rit.

a tempo

p

f

p

f

13

morendo

pp

sf

p

pp sempre

The earth breathes gently,
Die Erde atmet

full of peace and sleep,
voll von Ruh' und Schlaf.

sf

p

espr.

14

all our longings sleep at last.
Al-le Sehn-sucht will nun träumen.

dolce, appassionato

sf

pp

sfpp

pp

sfpp

Con moto

sfp *sf* *f* *p*

[15]

poco rit. *sf* *a tempo* *pp subito* *p*

Man-kind, grown wea - ry,
Die mü - den Men - schen

[16] steady

mf *mp*

turns home - ward, that in
geh'n heim - wärts, um im
dolce

sleep, for - got - - ten joy — and
Schlaf ver - gess' - - nes Glück — und

espr.

[17]

youth — it may re — cap — ture.
 Ju — — — gend neu zu ler — nen!

*mf**espr.**pp dolce, appassionato**pp**mf**sf*

[18]

*sf**sf > pp**cresc.*

[19]

pp

The birds with o - pen eye
 Die Vö - gel hok-ken still

roost in the
 in ih - ren

*p**sf**sf > p*

branch
Zuei

es.
gen.

sf *f* *sf*

p *(p) gliss.*

20 Lento

The world now sleeps.
Die Welt schläft ein!

sf tr *morendo* *p*

Lento

morendo *pp*

(pp)

21

mp *dim.* *(pp)*

sf *pp* *sf* *pp* *pp* *ppp*

steady

[22]

pp

The air is cool
Es we-het kühl

with-in the pine-wood's sha - dow.
im Schatten mein-er Fich - ten.

Here will I
Ich ste-he

*ppp**sempre pp*

stand and tar-ry for my friend. —
hier und har-re mei - nes Freun - des;

I wait for
ich har - re

him to bid the last fare-well.
sein zum letz - ten Le - be - wohl.

*rit.**rit.*

[23]

*Con moto**morendo**pp**p**non legato*

[24]

*with deep feeling**pp*

25

pp

26

pp *leggero* *pp* *mp* *sempre pp*

27 Very quiet, one in a bar

O how I long, my
Ich seh - - - ne mich, o

pp, ma molto espr.

do not drag

friend, once more to see thee,
Freund, an dei - ner Sei - te

28 *p* slightly pressing on

to die share the hea - ven - ly beau - - ty
Schön - - heit die - ses A - - bends

p subito *p subito*

pesante

of this eve - - ning.
zu ge - nies - - sen.

cresc.

29 *a tempo* *f*

Where art thou? I
Wo bleibst du? du

ff *mp* *p* *ff*

poco rit. **30** a tempo, con moto

have been - long a - lone.
lässt mich lang al - lein!

p *molto cresc.* *pp subito* *p*

calmando

I wan -
Ich wand -

pp *p* *pp* *pp sempre*

-der
-le up and down and
auf und nie - der mit

31 tranquillo come prima ($\frac{3}{4}$)

make my mu - sic on path - ways
mei - ner Lau - te auf We - gen

pp, ma espr.

32 *(pp)*

that are paved with ten - - - der gras -
die von wei - chem Gra - - - se schwel -

do not hurry 33

-ses.
-len.

cresc. *sfp* *esp.* *cresc.*

appassionato *(f)* steady

0 0 Beau - -
0 Schön - -

veloce *cresc. molto* *fp*

34

-ty!
-heit!

O life of end - less lov - - ing,
O e - - wi - gen Lie - - bens,

cresc. *f* *p* *cresc.*

sf *sempre ff*

wild
Le -

de - li - rious
bens trunk' - ne

ff *veloce* *p*

35

world.
Welt!

p subito

36 Moderato *sf* \rightarrow *p*

p *veloce* *sf* \rightarrow *pp*

f *p* *sf* \rightarrow *mf* *espr.*

37

p espr. *sf* \rightarrow *pp*

sf > pp

pp

sf > pp

pp

38 Grave (♩ = 1/2)

sf > pp

pp

pp

pp

sf > pp

pp

sf > p

sfpp

veloce

mp

pp

sf

pp

sf

espr.

f

p

breve

f

f

f

molto rit.

[41] a tempo subito

ff

pp

p

pp

espr.

sf

p

mf

espr.

sf

sf

l.h.

f

42

sf

f

f

sf

sf

p

43

mf

p

mf

44

f *sf* *p*

p *sf* *p*

45

p cresc. *mf* *p* *f* *p subito*

p *f* *p* *cresc.* *f* *p*

46

cresc. molto *ff* *p* *dim.*

48

Con rigore
(parlando, senza espressione)

He light-ed down and prof-ferred him the
Er stieg vom Pferd und reich-te ihm den

cup, the part-ing cup. He asked him whither he was far - ing, and questioned
Trunk des Ab-schieds dar. Er frag-te ihn, wo-hin er füh - re und auch war-

49 a tempo

why, why it must needs be so.
- um, war-um es müß - te sein.

mf *pp* *sf* *mf* *dim.* *p*

vallo

sempre parlando

50

He spoke,
Er sprach,

p *pp* *pp*

vallo

and his voice was veiled: _____
 sei - ne Stim-me war um - flort: _____

espr.

mp *p* *mp*

51

p *mp* *dolce* *p* *poco espr.*

very soft, and with deep expression

O my friend, while
 Du, mein Freund, mir

espr. *pp*

I was in this world my
 war auf die - - - ser Welt das

pp

lot Glück was hard!
nicht hold!

pp

pp *p* *(pp)*

sempre pp

8va

53

p

Where do I
Wo - hin ich

(ppp) *dim.* *pp*

$\frac{6}{4}(\frac{3}{2})$ $\frac{4}{4}$

rit. - molto Lento *espr.*

go? I go, I wan-der in the mount - ains,
geh? Ich geh', ich wand're in die Ber - ge.

pp espr. *pp*

$\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

espr.

p

pp

I seek but rest,
Ich su - che Ru - he,

54

espr.

p

p

molto espr.

rest for my lone ly heart.
Ru - he für mein ein - sam Herz!

sf

pp

p

sf

f

pp

p

dim.

pp

ppp

[55] *Molto moderato**very tender and soft*

I jour - ney to my
 Ich wand - le *dolce* nach der

sf *pp*

sf *pp*

[56]

home - - land, to my ha - - ven.
 Hei - - mat! mei - ner Stät - - te!

I shall no long - - er
 Ich wer - de nie - - mals

pp

[57]

seek the far ho - ri - - zon. My heart is still and
 in die Fer - ne schwei - - fen. Still ist mein Herz und

espr.

sempre pp

rit.

waits for its de - liver - ance.
har - ret sei - ner Stun - de!

pp *molto espr.*

riten. molto

pp *l. h.* *(cresc.)*

The Die

[58] Slow! *ppp!* without increase (one in a bar, but very slow.)

love - - - ly earth,
lie - - - be Er - - - de

pp *dolcissimo*

[59]

all, ev 'ry where,
all ü - ber all

r. h.

ossia

re - - - - - vives in spring
blüht auf im Lenz

pp

60

and blooms a new,
und grünt aufs neu!

steady

all, ev
all ü

mp

r.h.

ry - - - where,
ber - - - all

and und e - - -
e - - -

[61]

sf Pesante a tempo

ver, wig, e - - -
e - - -

[62] *sempre pp*

ver wig shines blau - - -

the blue ho
en licht die

63

ri - zon,
Fer - nen,

pp *p* *pppp*

ppp

64

e - - - - - ver, e - - - - -
e - - - - - wig, e - - - - -

pp *p* *pppp*

^{*)} The passages printed in small type (representing harp and celesta) should be played more lightly than the rest.

ver,
wig, *pppp*

p *pppp* *p*

e - - - -
e - - - -

pppp

r.h. *pp* * *pp*

pp * *pp*

pppp *pp* * *pp*

65

ver,
wig, *pppp*

e - - - - ver,
e - - - - wig, *pppp*

p *pp* *pppp*

* *pp* *

p *pp* *pppp*

66

pppp

p

pp

pp

pppp

p

pp

pppp

pp

pp

(*espr.*)

ver,
wig,

67

pppp

p

pp

e - - - -
e - - - -

- - - ver,
- - - wig,

pppp

pp *r.h.*

pp

pp

pp

68

pppp ⁸

ritenuto sin al fine

ppp

ppp

e - - - - - ver!
e - - - - - wig!

pppp ⁸

69

morendo

pppp ⁸

ppp

(ppp)

M Mahler, Gustav
1614 [Das Lied von der Erde;
M212L45 arr.]
1911 The song of the earth

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